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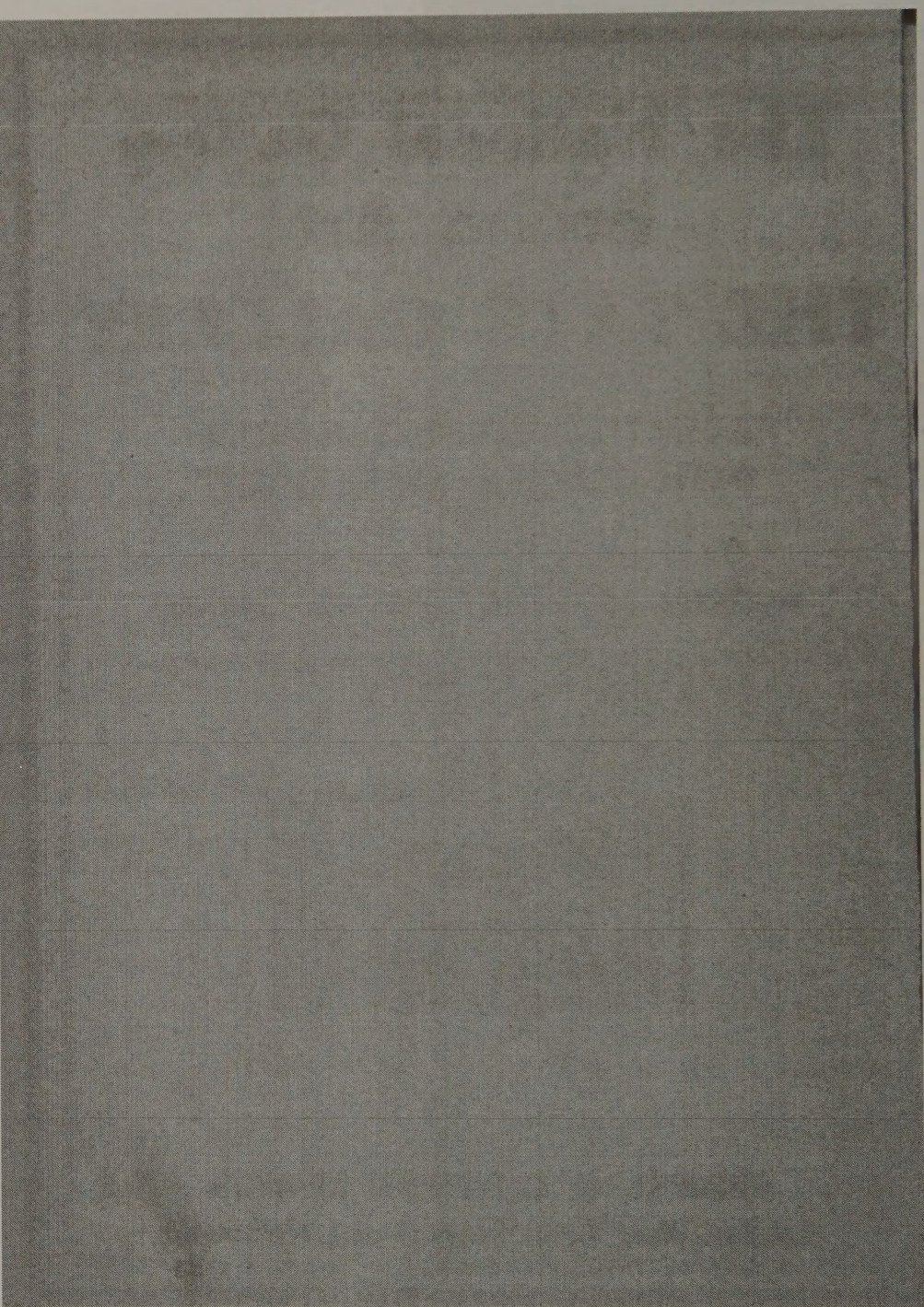
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British Art
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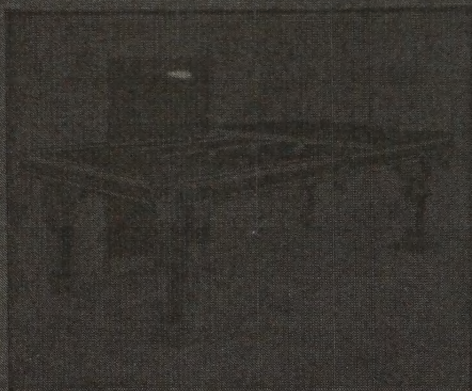
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THE "NATIONAL GALLERY
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THE TATE GALLERY

ILLUSTRATED CATALOGUE

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1910

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INTRODUCTION

THIS volume contains a selection of illustrations of the works of the British School hanging in the Millbank Section of the National Gallery, better known perhaps as the Tate Gallery.

They have been chosen from the large Illustrated Catalogue of 1900 with a view to giving as full a representation of the modern British Schools as the limits of space permit; and to these have been added some pictures placed in the galleries since the publication of that Catalogue, and a selection from the water-colours (see page 116) and the sculpture (see page 126).

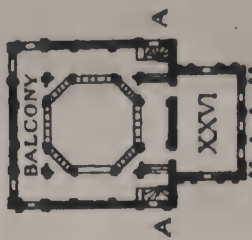
The pictures consist of the Vernon Collection, given by Mr. Robert Vernon in 1847; the Tate Collection, presented by Sir Henry Tate, Bart., in 1894, which, together with the gallery itself, formed his noble gift to the nation; the Chantrey Collection of pictures and sculpture, purchased under the provisions of the bequest of a sum of money by Sir Francis Chantrey, R.A., the interest of which may be applied under certain conditions to the purchase of pictures by the Council of the Royal Academy; a collection of paintings by Mr. G. F. Watts, R.A., given by himself at the opening of the Tate Gallery in 1897, and hung together in one of the galleries; and other works which have from time to time been bequeathed or presented to or purchased by the nation.

EDWARD J. POYNTER.

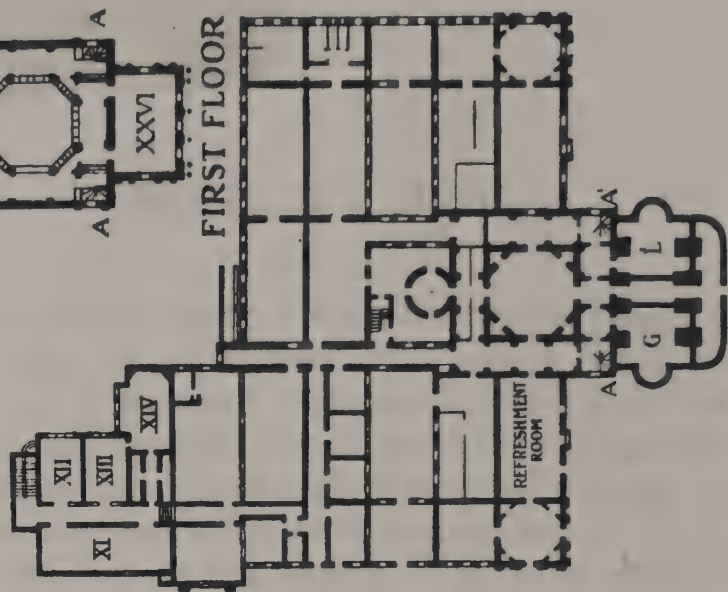
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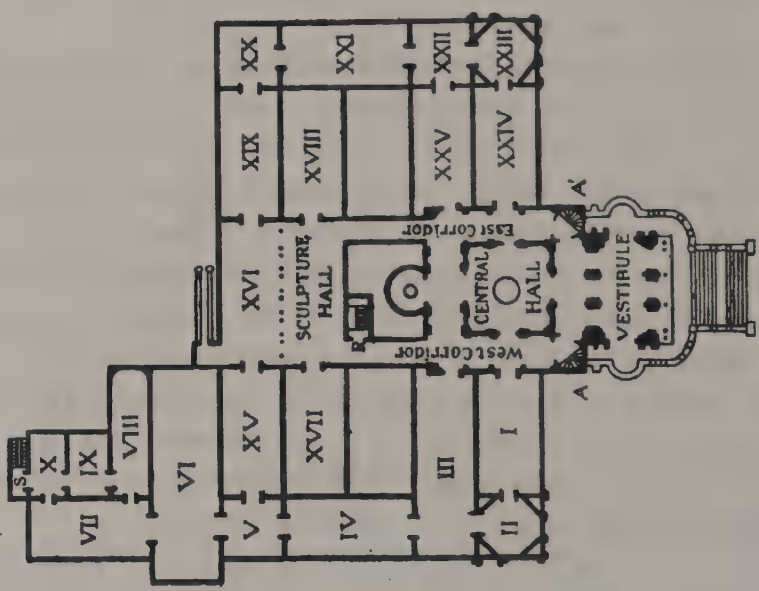




FIRST FLOOR



GROUND FLOOR



MAIN FLOOR

CATALOGUE OF THE NATIONAL GALLERY BRITISH ART



No. 1523.—A Silent Greeting.  L. Alma-Tadema, O.M., R.A.

(By permission of Mr. Stephen T. Gooden, the owner of the Copyright.)

ADAMS, Harry W. No. 1838.—Winter's Sleep (*Chantrey Purchase*).

ALLEN, J. W., 1803—1852. No. 1904.—Landscape.

ALMA-TADEMA, Sir Lawrence, O.M., R.A. No. 1523.—A Silent Greeting (*Tate Gift*).

No. 2675.—A Favourite Custom.

ARMITAGE, Edward, R.A., 1817—1896. No. 759.—The Remorse of Judas.

AUMONIER, James. No. 1619.—Sheep-washing in Sussex (*Chantrey Purchase*).

No. 1962.—The Black Mountains (*Chantrey Purchase*).

BELL, John Zephaniah, 1794—1883. No. 1392.—Cardinal Bouchier urges the Widow of Edward IV. to let her Son out of Sanctuary.



No. 759.—The Repentance of Judas.

E. Armitage, R.A.



No. 1619.—Sheep-washing in Sussex.

James Aumonier.



No. 1956.—*Fantaisie en Folie*.

Robert Brough.

BLAKE, William, 1757—1827. No. 1110.—The Spiritual Form of Pitt guiding Behemoth.

No. 1164.—The Procession from Calvary.

BONINGTON, Richard Parkes, 1801—1828.

No. 374.—The Column of St. Mark, Venice.

BOUGH, Samuel, 1822—1878. No. 1936.—Holmwood, Dorking. [(Tate Gift).

BOUGHTON, George Henry, R.A., 1834—1905. No. 1539.—Weeding the Pavement

BRAMLEY, Frank, A.R.A. No. 1627.—A Hopeless Dawn (*Chantrey Purchase*).

BRETT, John, A.R.A., 1830—1902. No. 1617.—Britannia's Realm (*Chantrey Purchase*).

No. 1902.—From the Dorsetshire Cliffs.

BRIDELL, Frederick Lee, 1831—1863. No. 1205.—The Woods of Sweet Chestnut above Varenna, Lake Como.

BROUGH, Robert, 1872—1905. No. 1956.—*Fantaisie en Folie*.

BROWN, Arnesby, A.R.A. No. 1898.—Morning (*Chantrey Purchase*).

BROWN, Ford Madox, 1821—1893. No. 1394.—Christ Washing St. Peter's Feet.

No. 2063.—Chaucer at the Court of Edward III.

BUNDY, Edgar. No. 1960.—The Morning of Sedgemoor (*Chantrey Purchase*).



Mc. 1539.—Weeding the Parment.

O. H. Boughton, R.A.



FIG. 1627.—A Hopeless Dawn

Frank Bramley, A.R.A.



No. 1771.—King Cophetua and the Beggar Maid. Sir E. Burne-Jones, Bart.

BURKE-JONES, Sir Edward Coley, Bart., 1833—1898. No. 1771.—King Cophetua and the Beggar Maid.

BUTLER, Lady (Elizabeth Southerden Thompson). No. 1553.—The Remnants of an Army (*Tate Gift*).

CALDERON, Philip Hermogenes, R.A., 1833—1898. No. 1573.—Renunciation.
See "The Saint's Tragedy," by Charles Kingsley (*Chantrey Purchase*).

CALTHROP, Claude, 1845—1893. No. 1921.—Meeting of Scottish Jacobites.

CARTER, Hugh, 1867—1903. No. 1955.—The Last Ray.

CARTER, Samuel John, 1835—1892. No. 1559.—Morning with the Wild Red Deer; or, The Royal Couch (*Tate Gift*).

CHAMBERS, George, 1803—1840. No. 1966.—Dutch East Indiamen Weighing their Anchors.

CHANTRY, Sir Francis Legatt, R.A., 1781—1841. No. 1591.—Portrait of the Artist (*Chantrey Purchase*).



No. 1394.—Christ Washing Peter's Feet.

Ford Madox Brown.



No. 2063.—Chaucer ■ ■ ■ Court of Edward III.

Ford Madox Brown.



No. 2119.—"Will it Rain?"

James Charles.



No. 1612.—The Girl at the Gate. G. Clausen, R.A.

CHARLES, James, 1851—1906. No. 2119.—“Will it Rain?”

CLARK, Joseph. No. 1593.—Mother’s Darling (*Chantrey Purchase*).

No. 1610.—Early Promise (*Chantrey Purchase*).

CLAUSEN, George, R.A. No. 1612.—The Girl at the Gate (*Chantrey Purchase*).

No. 2259.—The Cleaners Returning (*Chantrey Purchase*).

COLE, George Vicat, R.A., 1833—1893. No. 1599.—The Pool of London (*Chantrey Purchase*).

COLLIER, Hon. John. No. 1616.—The Last Voyage of Henry Hudson (*Chantrey Purchase*).

COLLINS, William, R.A., 1788—1847.

No. 352.—The Prawn Catchers.

No. 1910.—Cromer Sands.

No. 1912.—Sunday Morning.

COMPTON, John, R.A., 1776—1837.

No. 1235.—View of the House in which the Artist was Born.

No. 1236.—“The Salt Box,” Hampstead Heath.

No. 1237.—View on Hampstead Heath.

No. 1244.—The Bridge at Gillingham.



No. 1599.—The Pool of London.

G. Vicat Cole, R.A.



No. 1244.—The Bridge ■ Gillingham.

J. Constable, R.A.

CONSTABLE, John, R.A. (*contd.*).

No. 1245.—Church Porch, Bergholt, Suffolk.

No. 1276.—Harwich : Sea and Lighthouse.

COOKE, Edward W., R.A., 1811—1880.

No. 447.—Dutch Boats in a Calm.

No. 448.—The Boat House.

No. 1780.—Canal of the Giudecca, Venice.

No. 1802.—A Mill near Oxford.

No. 1968.—Boat, near Venice.



No. 1276.—Harwich : Sea and Lighthouse.

J. Constable, R.A.



No. 447.—Dutch Boats in a Calm. E. W. Cooke, R.A.

COOPER, Thomas Sidney, R.A., 1803—1902. No. 1800.—Landscape and Cattle.
See also under Lee, p. 62.

CORHET, Matthew Ridley, A.R.A., 1850—1903.

No. 1592.—Morning Glory (*Chantrey Purchase*).

No. 1899.—Val d'Arno: Evening (*Chantrey Purchase*).

COSTA, Giovanni. No. 1498.—Landscape, with a View of the Carrara Mountains.

COWPER, Frank Cadogan, A.R.A. No. 1961.—St. Agnes in Prison receiving from Heaven the "Shining White Garment" (*Chantrey Purchase*).

CRAIG, Frank. No. 2071.—The Heretic (*Chantrey Purchase*).

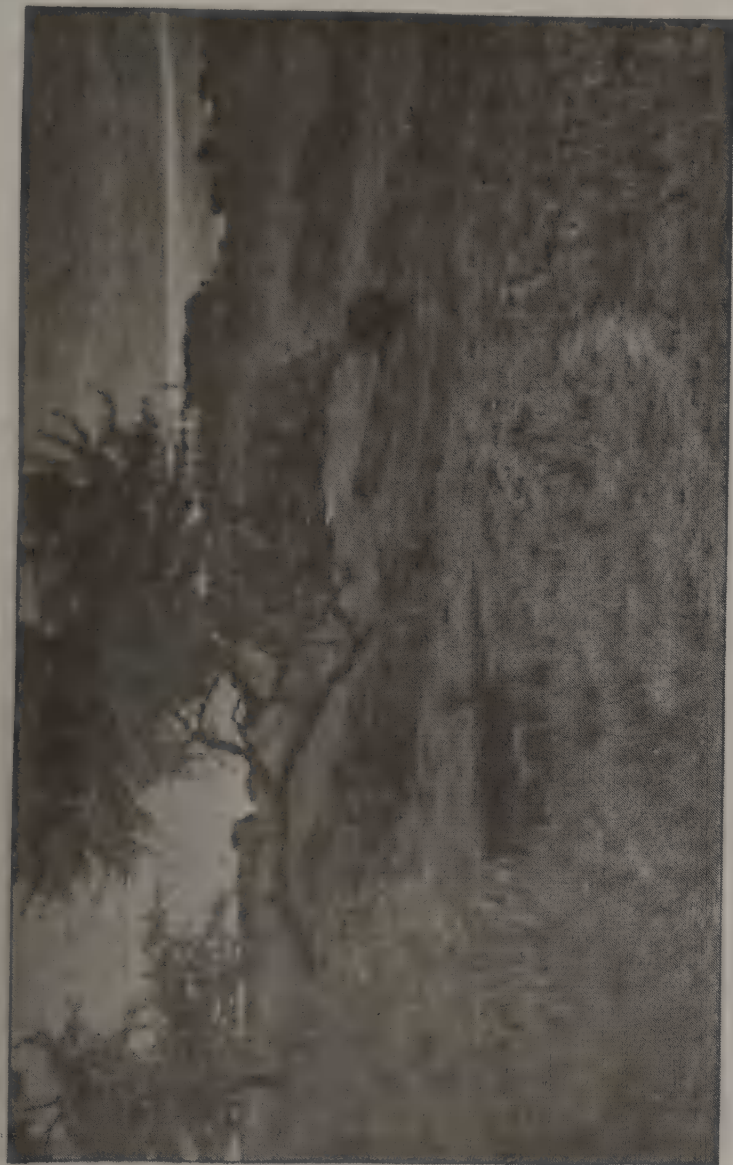


No. 2071.—The Heretic.

Frank Craig.

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the
fair
from



No. 1882. — Morning Glory.

M. Edley Corbet, A. B. A.



Fig. 1504.—Near Hingham, Norfolk.

John Crome.



No. 437.—The Fisherman's Home, Sunrise

F. Danby, A.R.A.

CRESWICK, Thomas, R.A., 1811—1869.

No. 429.—The Pathway to the Village Church.

No. 1785.—Landscape and River.

CROME, John, 1769—1821. No. 1504.—Near Hingham, Norfolk (*Tate Gift*).

DANBY, Francis, A.R.A., 1793—1861. No. 437.—The Fisherman's Home, Sunrise



No. 1528.—Mother and Son.

H. W. B. Davis, R.A.,



No. 1587.—Harmony.

Frank Dicksee, R.A.

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No. 1679.—*The Lament for Icarus.*

Herbert J. Draper.

DAVIS, Henry William Banks, R.A.

No. 1628.—*Mother and Son (Tate Gift).*

No. 1608.—*Returning to the Fold (Chantrey Purchase).*

No. 1774.—*Approaching Night (Chantrey Purchase).*



No. 1426.—St. John Leading the Blessed Virgin
Mary from the Tomb.

W. Dyce, R.A.



1407.—Pegwell Bay.

W. Dyce, R.A.



No. 1690.—The Thames, from a Wharf near Waterloo Bridge

Edwin Edwards

DAVIS, Henry William Banks, R.A. (*contd.*).

No. 1782.—After Sunset.

DICEBEY, Frank, R.A.

No. 1587.—Harmony (*Chantry Purchase*).

No. 1839.—The Two Crowns (*Chantry Purchase*).

DOUGLAS, Edwin. No. 1558.—Mother and Daughter (*Tate Gift*).

DOUGLAS, Sir William Fettes, P.R.S.A., 1822—1891. No. 617.—Bibliomania.

DRAPER, Herbert James. No. 1679.—The Lament for Icarus (*Chantry Purchase*).

DYCE, William, R.A., 1806—1864.

No. 1407.—Pegwell Bay, 1858.

No. 1426.—St. John Leading the Blessed Virgin Mary from the Tomb.

EASTLAKE, Mr Charles L., P.R.A., 1793—1865.

No. 397.—Christ Lamenting over Jerusalem.

No. 398.—Haidee, a Greek Girl.

No. 399.—Escape of the Carrara Family from the Pursuit of the Duke of Milan, 1389.

No. 898.—Lord Byron's Dream.

No. 1395.—Portrait of Mrs. Charles H. Bellenden Ker.

No. 1398.—Ippolita Torelli.



No. 444.—Scene from "Le Diable Boiteux."

A. L. LES, R.A.



No. 1385. — *Beatrice Knighting Esmond.*

A. L. Egg, R.A.



No. 812. — *The Lute Player.*

W. Etty, R.A.



NO. 356.—"Youth on the Prow and Pleasure at the Helm." W. Etty, R.A.



No. 1525.—The Silken Gown.

T. Faed, R.A.

EDWARDS, Edwin, 1823—1879. No. 1690.—The Thames, from a Wharf near Waterloo Bridge.

EGG, Augustus L., R.A., 1816—1863.

No. 444.—Scene from "Le Diable Boiteux."

No. 1385.—Beatrix Knighting Esmond.



No. 1643.—In a Fog.

David Farquharson, A.R.A.



No. 1626.—The Joyless Winter Day.

Joseph Farquharson, A.R.A.



No. 1522.—The Doctor.

Sir Luke Fildes, R.A.

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ETTY, William, R.A., 1787—1849.

No. 356.—“Youth on the Prow and Pleasure at the Helm.”

No. 359.—The Lute Player.



No. 2072.—Birnam Wood.

David Farquharson, A.R.A.

ETTY, William, R.A. (*contd.*).

No. 614.—The Bather, "at the doubtful breeze alarmed."

No. 1795.—Pandora Crowned by the Seasons.

FAED, Thomas, R.A., 1826—1900.

No. 1525.—The Silken Gown (*Tate Gift*).

No. 1526.—Faults on Both Sides (*Tate Gift*).

No. 1527.—The Highland Mother (*Tate Gift*).

FARQUHARSON, David, A.R.A., 1839—1907. No. 1648.—In a Fog (*Chantrey Purchase*).

No. 2072.—Birnam Wood (*Chantrey Purchase*).

FARQUHARSON, Joseph, A.R.A. No. 1626.—The Joyless Winter Day (*Chantrey Purchase*).



No. 1678.—In Realm of Fancy.

L. Malton Fisher.



No. 1011.—The **EXIT** of the Bride.

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Stanhope A. Forbes, R.A.

FILDER, Mr. Luke, R.A. No. 1522.—The Doctor (*Tate Gift*).

FISHER, A. M.P.A. No. 1678.—In Realms of Fancy (*Chantrey Purchase*).

FORBES, Stanhope Alexander, R.A. No. 1544.—The Health of the Bride (*Tate Gift*).

FRASER, Alexander, 1786—1865. No. 1789.—Figures Outside an Inn.

FRIEDENSON, Arthur. No. 2136.—Runswick Bay (*Chantrey Purchase*).

FRITH, William Powell, R.A., 1819—1910. No. 615.—The Derby Day.

No. 1781.—Uncle Toby and the Widow Wadman.

FURSE, Charles Wellington, A.R.A., 1868—1904. No. 1963.—The Return from the Ride (*Chantrey Purchase*). No. 2059.—Diana of the Uplands.



No. 615.—The Derby Day.

(A Portion of the Picture)

W. P. Frith, R.A.



No. 378.—The Newspaper. T. S. Good.



No. 917.—No News. T. S. Good.



No. 1963.—The Return from the Ride.

C. W. Furze, A.R.A.



No. 1550.—Shipwreck : Sinking the Sailing Storing his Raft.

Albert Goodwin.



No. 1590.—Alleluia.

T. G. Gode.



No. 1588.—Cromwell at Dunbar.

A. C. GOW, R.A.

FUSELI, Henry, R.A., 1741—1825. No. 1228.—*Titania and Bottom.*

GOOD, Thomas S., 1789—1872.

No. 378.—*The Newspaper.*

No. 917.—*No News.*

No. 918.—*Fisherman with a Gun.*

No. 919.—*Study of a Boy.*

GOODALL, Frederick, R.A., 1822—1904.

No. 450.—*A Village Holiday of the Olden Time.*

No. 451.—*The Tired Soldier, resting at a Roadside Well.*

No. 1562.—*The Ploughman and the Shepherdess: Time of Evening Prayer.*

GOODWIN, Albert.

No. 1550.—*Shipwreck: Sinbad the Sailor Storing his Raft (Tate Gift).*

No. 1900.—*Ali Baba and the Forty Thieves (Chantrey Purchase).*

GOTCH, Thomas Cooper. No. 1590.—*"Alleluia" (Chantrey Purchase).*

GOW, Andrew Carrick, R.A.

No. 1529.—*A Musical Story by Chopin (Tate Gift).*



No. 1529.—*A Musical Story by Chopin.*

A. C. Gow, R.A.



No. 1524.—A Rainy Day.

Frederick Graham, R.A.



No. 1548.—Pangbourne.

Keeley Halswelle.



No. 1603.—Sunset at Sea: from Harlyn Bay.

Edwin Hayes.



Pl. 1650. —Pillchards.

C. Napier Hemy, R.A.



Mr. Lloyd.—The Charterhouse Chapel.

Sir H. von Herkomer, C.V.O., R.A.

GOW, Andrew Carrick, R.A. (*contd.*).

No. 1580.—A Lost Cause: Flight of King James II. after the Battle of the Boyne (*Tate Gift*).

No. 1588.—Cromwell at Dunbar (*Chantrey Purchase*).

GRAHAM, Peter, R.A. No. 1524.—A Rainy Day (*Tate Gift*).

HACKER, Arthur, A.R.A. No. 1576.—The Annunciation (*Chantrey Purchase*).

HALSWELLE, Keeley, 1832—1891. No. 1548.—Pangbourne (*Tate Gift*).

HART, Solomon A., R.A., 1806—1881. No. 424.—Interior of a Jewish Synagogue at the Time of the Reading of the Law.

HAYES, Edwin, 1819—1904. No. 1603.—Sunset at Sea: from Harlyn Bay, Cornwall (*Chantrey Purchase*).

HAYNES-WILLIAMS, John. No. 1554.—Ars Longa, Vita Brevis (*Tate Gift*).

HEMY, C. Napier, R.A.

No. 1650.—Pilchards (*Chantrey Purchase*).

No. 1946.—London River (*Chantrey Purchase*).

HERKOMER, Mr Hubert von, C.V.O., R.A.

No. 1575.—Found (*Chantrey Purchase*).

No. 1602.—The Charterhouse Chapel (*Chantrey Purchase*).

No. 2481.—The Council of the Royal Academy, 1907.

HERRING, John Frederick, 1795—1865. No. 452.—The Frugal Meal.

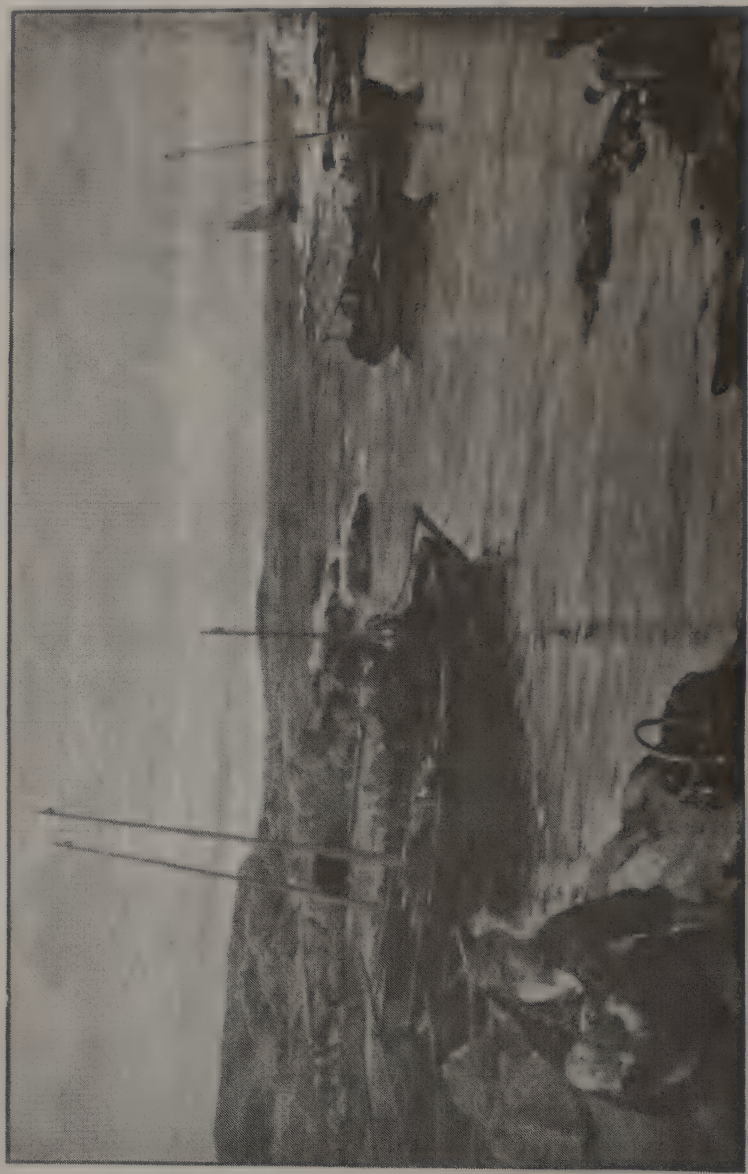
HILTON, William, R.A., 1786—1839.

No. 1499.—Nature Blowing Bubbles for her Children.



No. 452.—The Frugal Meal.

J. F. Herring.



No. 1811. — Home with the Tide.

J. C. Hook, R.A.



Fig. 1614.—The Humber River.

J. C. Hook, R.A.



No. 446.—*The Pride of the Village.*

J. C. Horsley, R.A.

HILTON, William, R.A. (*contd.*).

No. 1629.—Christ Crowned with Thorns (*Chantrey Purchase*).

No. 1791.—Diana at the Bath.

HOLL, Frank, R.A., 1845—1888.

No. 1535.—Hush! (*Tate Gift*).

No. 1536.—Hushed! (*Tate Gift*).

HOLLAND, James, 1800—1870.

No. 1253.—View of Hyde Park Corner, Looking East.

No. 1809.—The Grand Canal, Venice.

HOCK, James Clark, R.A., 1819—1907.

No. 1512.—Home with the Tide (*Tate Gift*).

No. 1513.—Young Dreams (*Tate Gift*).

No. 1514.—The Seaweed Raker (*Tate Gift*).

No. 1598.—The Stream (*Chantrey Purchase*).



No. 1591.—*The Dog in the Manger.*

Walter Hunt.



No. 1879.—Their Only Harvest.

Colla Hunter, A.B.A.



No. 1967.—A Scene from "Gil Blas."

F. Y. Hurlstone.



NO. 1649.—Colt Hunting in the New Forest.

Lacy & Kemp-Welch.

HOOK, James Clark, R.A. (contd.).

No. 2252.—Wreckage from the Fruiter.

HOPPNER, John, R.A., 1759—1810. No. 1505.—Portrait of a Lady (*Tate Gift*).

HORSLEY, John Callcott, R.A., 1817—1903. No. 446.—The Pride of the Village.

HUGHES, Arthur. No. 2476.—April Love.

HUGHES-STANTON, H. E. P. No. 2261.—A Pasturage among the Dunes, Pas de Calais (*Chantrey Purchase*).

HUNT, Walter. No. 1581.—The Dog in the Manger (*Chantrey Purchase*).

HUNT, W. Holman, C.M. No. 2120.—The Ship.

HUNTER, Colin, A.R.A., 1841—1904. No. 1579.—Their Only Harvest (*Chantrey Purchase*).

HUNTER, J. Young. No. 1698.—My Lady's Garden (*Chantrey Purchase*).

HURLSTONE, Frederick Yates, 1800—1869. No. 1967.—A Scene from "Gil Blas."

INCHBOLD, John William, 1830—1888. No. 1477.—The Moorland. (Dewar Stone, Dartmoor.)

JOHNSON, Charles Edward. No. 1606.—The Swineherd: Gurth, Son of Beowulph (*Chantrey Purchase*).



No. 1678.—Milking Time.

Yewd King.

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No. 2262.—"Old December's Bareness Everywhere."

J. Burton Knight.



No. 1655.—The Kyles of Bute.

C. P. Knight.

KEMP-WELCH, Lucy Elizabeth. No. 1649.—Colt Hunting in the New Forest
(Chantrey Purchase).



No. 1428.—A View at Southampton.

R. H. Lancaster.

KENNINGTON, THOMAS Benjamin. No. 1293.
—Orphans (*Tate Gift*).

KERR, Charles, 1858—1907.
No. 2215.—Portrait of the Artist.

KING, Yeend. No. 1673.—
Milking Time (*Chantrey Purchase*).

KNIGHT, CHARLES Parsons,
1829—1897. No. 1655.
—The Kyles of Bute.

KNIGHT, John W. Buxton,
1842—1908. No. 2262.
—"Old December's
Bareness Every-
where" (*Chantrey Purchase*).



No. 443.—Fruit-piece.

G. Lance.

KNIGHT, Joseph. No. 1622.—A Tidal River (*Chantrey Purchase*).

KNIGHT John Prescott, R.A., 1803—1881. No. 1498.—Sacking a Church in the Time of John Knox.

LANCASTER, Rev. R. H., exhibited 1800—1827. No. 1428.—A View of Southampton.

LANCE, George, 1802—1864.

No. 441.—A Basket of Fruit, Pineapple and Bird's Nest.

No. 442.—Red Cap. No. 443.—Fruit-piece. No. 1184.—Fruit-piece.

LANDSEER, Sir Edwin Henry, R.A., 1802—1873.

No. 410.—Low Life—
High Life.

No. 411.—Highland
Music.

No. 412.—The Hunted Stag.

No. 413.—Peace.

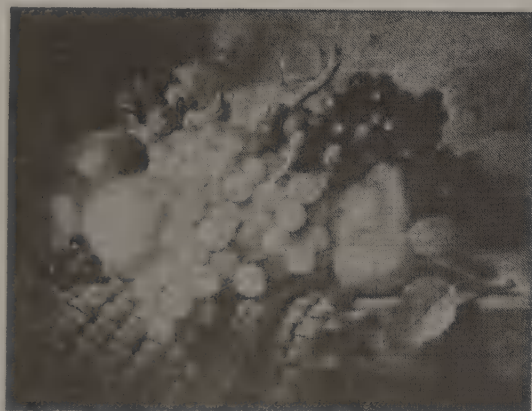
No. 414.—War.

No. 607.—Highland Dogs.

No. 608.—Alexander and
Diogenes.

No. 609.—"The Maid
and the Magpie."

No. 1226.—A Distinguished Member of
the Humane Society.



No. 1184.—Fruit-piece.

G. Lance.



No. 410.—Low Life—High Life.



Sir E. Landseer, R.A.



No 413.—Peace.

Sir E. Landseer, R.A.



No. 1226.—A Distinguished Member of the Humane Society. Sir E. Landseer, R.A.



No. 414.—War.

Sir E. Landseer, R.A.

LANDSEER, Sir Edwin Henry, R.A. (*contd.*).

No. 1632.—A ~~Woman~~ at Abbotsford (*Tate Gift*).

No. 1633.—Uncle Tom and his Wife for Sale (*Tate Gift*).

No. 1787.—A Donkey and Foal. See also under Lee, p. 62.

LANDSEER, Sir Edwin Henry, R.A., and WILLAIS, Sir John Everett, P.R.A.

No. 1503.—Equestrian Portrait.

LANE, Theodore, 1800—1828. No. 440. The Gouty Angler.

LA THANGUE, Henry Herbert, A.R.A. No. 1605.—The Man with the Scythe
(*Chantrey Purchase*).

LAWSON, Cecil G., 1851—1882. No. 1142.—The August Moon.

LEADER, Benjamin Williams, R.A. No. 1540.—The Valley of the Llugwy (*Tate Gift*).



No. 1605.—The Man with the Scythe.

H. H. La Thangue, A.R.A.



PL. 1142.—The August Meet.

Cecil G. Lawton.



No. 1574.—The Bath of Psyche. Lord Leighton, P.R.A.



PL. 402.—Sancho Panza in the Apartment of the Duchess.

C. E. Leslie, R.A.

LEE, Frederick R., R.A., 1799—1879, and T. S. Cooper, R.A. No. 626.—A River Scene.

LEE, Frederick R., R.A., and LANDSEER, Sir Edwin, R.A. No. 1788.—A Landscape with Figures.

LEGROS, Alphonse. No. 1501.—Femmes en Prière.

No. 2117.—Portrait of Mr. John Gray.

LEIGHTON, Lord, P.R.A., 1830—1896.

No. 1511.—“And the sea gave up the dead which were in it.” Rev. xx. 13 (*Tate Gift*).

No. 1574.—The Bath of Psyche (*Chantrey Purchase*).

No. 1806.—Romeo and Juliet: Act IV., Scene 5.

LESLIE, Charles R., R.A., 1794—1859.

No. 402.—Sancho Panza in the Apartment of the Duchess.



No. 403.—Uncle Toby and Widow Wadman.

C. R. Leslie, R.A.

LESLIE, CLARKE R., R.A. (*contd.*).

No. 403.—Uncle Toby and Widow Wadman in the Sentry Box.

No. 1182.—A Scene from Milton's "Comus."

No. 1790.—Lady Jane Grey Refusing the Crown.

No. 1792.—The Duke and the Duchess Reading Don Quixote.

No. 1793.—Christ Rebuking His Disciples by Calling the Little Child.

No. 1794.—Falstaff Personating the King.

A Study for the Head of Prince Hal.

A Study for the Head of Falstaff.

No. 1796.—Sancho Panza and the Duchess.

No. 1798.—Anne Page and Slender.

No. 1799.—Charles II. and Lady Margaret Bellenden.



No. 1888.—The Courtyard of the Coptic Patriarch's House in Cairo. J.F. Lewis, R.A.



No. 438.—Wood Cutters.

John Linnell.



No. 1546.—Noonday Rest.

John Linnell.



No. 1621.—St. Martin's in the Fields. W. Logsdail.

LESLIE, Charles E., R.A. (*contd.*).

No. 1801.—Viola and Olivia.

No. 1803.—A Portrait of John Everett Millais, A.R.A.

No. 1804.—The Rape of the Lock.

No. 1805.—Twelfth Night, Act i., Scene 3.

LESLIE, George D., R.A. No. 1844 Kept in School.

No. 2070.—The Deserted Mill (*Chantry Purchase*).

LEWIS, John Frederick, R.A., 1805—1876.

No. 1405.—Edfou: Upper Egypt.

No. 1688.—The Courtyard of the Coptic Patriarch's House in Cairo.

LINNELL, John, 1792—1882.

No. 438.—Wood Cutters.

No. 439.—The Windmill.

No. 1112.—Portrait of Mrs. Ann Hawkins.

No. 1546.—Noonday Rest (*Tate Gift*).

No. 1547.—Contemplation (*Tate Gift*).

No. 2060.—The Last Load.



No. 1502.—The Crofter's Team.

Hamilton Macallum.



No. 1620.—After Culloden : Rebel Hunting.

J. Seymour Lucas, R.A.

(By permission of Messrs. Frost and Reed, of Bristol.)



No. 1597.—The Last Shoe.

E. W. Macbeth, R.A.



No. 1800.—The Last Day in the Old Home.

H. B. Martinson.



No. 428. — Malvolio and the Countess.

D. MacLise, R.A.

LINTON, William, 1791—1876. **No. 1029.**—The Temples of Paestum, in Magna Græcia.

LOGSDAIL, William. **No. 1621.**—St. Martin's in the Fields (*Chantrey Purchase*).

LUCAS, John Seymour, R.A. **No. 1620.**—After Culloden: *Rebel Hunting* (*Chantrey Purchase*).

MACALLUM, Hamilton, 1841—1896.

No. 1502.—The Crofter's Team.

MACBETH, Robert Walker, R.A. **No. 1597.**—The Cast Shoe (*Chantrey Purchase*).

MacCALLUM, Andrew. 1821—1902.

No. 1677.—Silvery Moments, Burnham Beeches.

No. 1724.—The Monarch of the Glen.

McLACHLAN, Thomas Hope, 1845—1897. **No. 1656.**—Evening Quiet.

MACLISE, Daniel, R.A., 1806—1870.

No. 422.—The Play Scene in "Hamlet."

No. 423.—Malvolio and the Countess.

MacWHIRTER, John, R.A. **No. 1571.**—June in the Austrian Tyrol (*Chantrey Purchase*).

MARTINEAU, Robert Braithwaite, 1826—1869. **No. 1500.**—The Last Day in the Old Home.



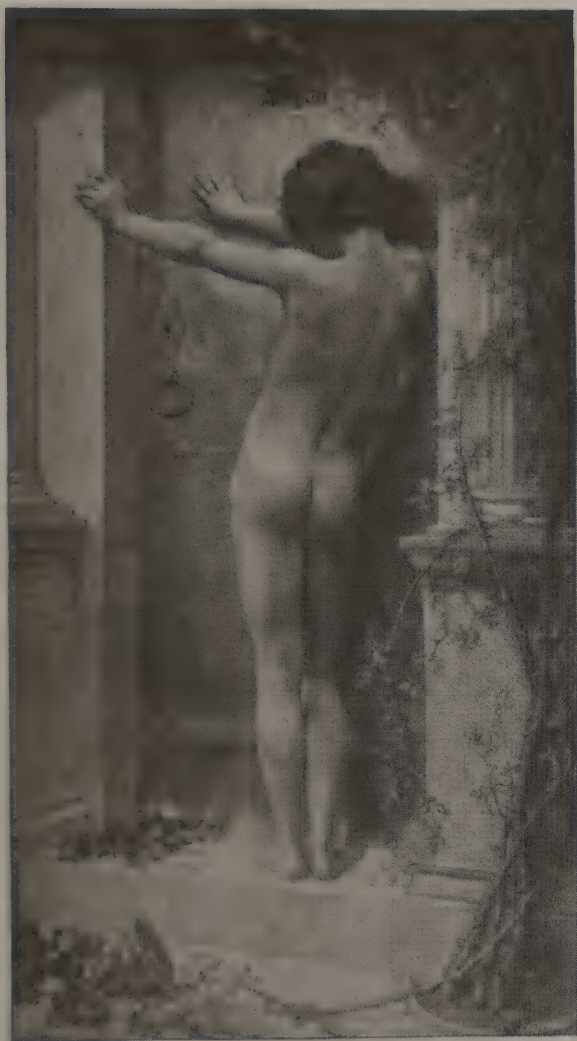
No. 1388.—The Cast Shoe.

G. H. Mason, A.R.A.



No. 1571.—June in the Austrian Tyrol.

J. MacWhirter, R.A.



No. 1578.—Love Looked Out. ANNA Lea Merritt.

MASON, George Heming, A.R.A., 1818—1872.

No. 1383.—The Cast Shoe.

No. 1568.—Wind on the Wold (*Tale Gift*).



No. 1503.—*Ophelia*.

Sir J. E. Mills, P.R.A.



No. 1001.—The Vale of Hert.

Sir J. E. Mills, F.R.A.



No. 1563.—St. Stephen.

Sir J. E. Millais, P.R.A.

MERRITT, ~~Atter~~ **1822**. No. 1578.—Love Locked Out (*Chantrey Purchase*).

MILLAIS, Sir John Everett, Bart., P.R.A., 1829—1896.

No. 1494.—The Yeoman of the Guard.

No. 1506.—Ophelia (*Tate Gift*).

No. 1507.—The Vale of Rest (*Tate Gift*).

No. 1508.—The Knight Errant (*Tate Gift*).

~~No.~~ 1509.—The North-West Passage (*Tate Gift*).

No. 1510.—Mercy—Saint Bartholomew's Day, 1572 (*Tate Gift*).

No. 1563.—St. Stephen (*Tate Gift*).

No. 1564.—A Disciple (*Tate Gift*).

~~No.~~ 1584.—Speak! Speak! (*Chantrey Purchase*).

No. 1657.—The Order of Release, 1746 (*Tate Gift*).

~~No.~~ 1691.—The Boyhood of Raleigh (*Presented by Lady Tate*).



Ms. 1857.—The Order of Release.

Mr J. E. Millais, P.R.A.



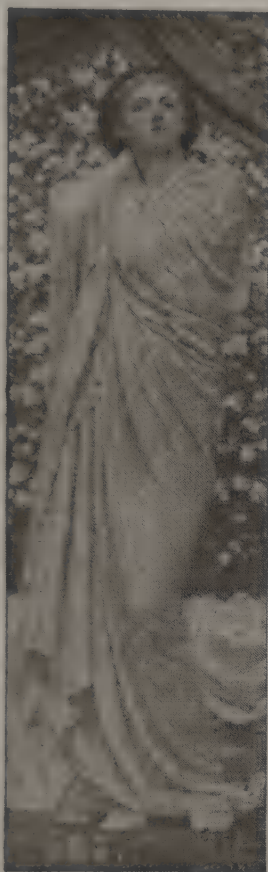
No. 1604.—Catspaws of the Land.

Henry Moore, R.A.



No. 1611.—Between Two Fires.

F. D. Millet.



No. 1549.—Blossoms. Albert Moore.

MILLAIS, Sir John Everett, Bart., P.R.A. (*contd.*).

No. 1807.—A Maid offering a Basket of Fruit to a Cavalier.

No. 1808.—Charles I. and his Son in the Studio of Van Dyck.

MILLET, Francis Davis. No. 1611.—Between Two Fires (*Chantrey Purchase*).

MOORE, Albert, 1841—1893. No. 1549.—Blossoms (*Tate Gift*).

MOORE, Henry, R.A., 1831—1895. No. 1604.—Catspaws off the Land (*Chantrey Purchase*).

MÜLLER, WILLIAM J., 1812—1846.

No. 379.—Eastern Landscape.

No. 1040.—River and Rocks.



No. 1474.—Dredging on the Medway.

W. J. MILLER.



No. 393.—The Last In.

W. Mulready, R.A.



No. 1614.—My Love Has Gone a-Sailing.

D. Murray, R.A.



No. 1521.—Her Mother's Voice.

(By permission of the Berlin Photographic Co., London, W.)

Mr W. Q. Orchardson, R.A.



Sir W. Q. Orchardson, R.A.

No. 1601.—Napoleon at Malakka in "Bellerophon."

MÜLLER, William J. (*contd.*).

No. 1463.—An Eastern Street Scene.

No. 1474.—Dredging on the Medway.

No. 1555.—Carnarvon Castle (*Tate Gift*).

MULREADY, William, R.A., 1786—1863.

No. 393.—The Last In.

No. 394.—Fair Time.

No. 1038.—A Snow Scene.

No. 1181.—A Sea-shore.

No. 1743.—Academy Study.

No. 1744.—Academy Study.

No. 1745.—Academy Study.

No. 1797.—An Interior, with a Woman and her Child.

MURRAY, David, R.A. No. 1614.—My Love has Gone a-Sailing (*Chantrey Purchase*). No. 1926.—In the Country of Constable (*Chantrey Purchase*).

NEWTON, Gilbert Stuart, R.A., 1794—1835.

No. 353.—Yorick and the Grisette.

No. 354.—The Window.



No. 1589.—"When Nature Painted all Things Gay."

Alfred Parsons, A.R.A.



No. 1628.—The Waning of the Year. E. Parton.



No. 1582.—The Vigil.

John Pettie, R.A.



No. 1586.—A Visit to Esculapius.

Mr E. J. Poynter, Bart., P.R.A.
(By permission of the Berlin Photographic Co., London, W.)

NICOL, Erskine, A.R.A., 1825—1904.

No. 1537.—Wayside Prayer (*Tate Gift*).

No. 1538.—The Emigrants (*Tate Gift*).

NORTH, John William, A.R.A. No. 1607.—The Winter Sun (*Chantrey Purchase*).

ORCHARDSON, Sir William Quiller, R.A., 1835-1910.

No. 1519.—Her First Dance (*Tate Gift*).

No. 1520.—The First Cloud (*Tate Gift*).

No. 1521.—Her Mother's Voice (*Tate Gift*).

No. 1601.—Napoleon on Board the *Bellerophon* (*Chantrey Purchase*).

PARSONS, Alfred, A.R.A. No. 1589.—“When Nature Painted all Things Gay” (*Chantrey Purchase*).

PARTON, Ernest. No. 1628.—The Waning of the Year (*Chantrey Purchase*).

PEACOCK, Ralph.

No. 1672.—Ethel (*Chantrey Purchase*).

No. 1772.—The Sisters.

PETTIE, John, R.A., 1839—1893.

No. 1582.—The Vigil (*Chantrey Purchase*).

No. 2434.—Portrait of the Artist.



No. 2108.—The **M**usic Lesson.

Frank H. Potter.



No. 1518.—A Blackish Border. John Robertson, R.A.

(By permission of the Berlin Photographic Co., London, W.)

- PHILLIP, John, R.A., 1817—1867. No. 1534.—The Promenade (Tate Gift).**
No. 1907.—Gossips at a Well. No. 1908.—The Prison Window.
- PICKERSGILL, Henry W., R.A., 1782—1875. No. 416.—Portrait of Robert Vernon.**
- POOLE, Paul Falconer, R.A., 1807—1879.**
No. 1091.—The Vision of Ezekiel. No. 2314.—The Vision of Ezekiel (a Study).
- POTTER, Frank Huddlestone, 1845—1887.**
No. 2108.—The Music Lesson. No. 2214.—Little Dormouse.
- POUSSIN, Champaign (French School). No. 810.—Pardon Day, in Brittany.**
- POYNTER, Sir Edward John, Bart., P.R.A. No. 1586.—A Visit to Æsculapius**
No. 1948.—Outward Bound. (Chantrey Purchase).
- PRINSEP, Valentine Cameron, R.A., 1838—1904. No. 1570.—Ayesha (Chantrey Purchase).**
- PYNE, James Baker, 1800—1870. No. 1545.—Totland Bay (Tate Gift).**
- RAID, John Robertson.**
No. 1557.—A Country Cricket Match, Sussex (Tate Gift).
No. 1690.—Toil and Pleasure (Chantrey Purchase).



No. 1515.—The Miravalles of the Quetzaltenango Swine.

British Riviera, E.A.



No. 1577.—Beyond Man's Footstep.

Himal Riviere, R.A.



No. 401.—Chancel of the Collegiate Church of St. Paul, Antwerp. D. Roberts, R.A.



No. 1555.—Thursday.

W. Dendy Sadler.



No. 1279.—Beata Beatrix.

G. F. WATTS.

RICHMOND, George, R.A., 1809—1896. No. 1492.—Christ and the Woman of
RIVIERE, Briton, R.A. [Samaria.

No. 1515.—The Miracle of the Gadarene Swine (*Tate Gift*).

No. 1516.—Giants at Play (*Tate Gift*).

No. 1517.—Companions in Misfortune (*Tate Gift*).

No. 1518.—A Blockade Runner (*Tate Gift*).

No. 1566.—Sympathy (*Tate Gift*).

No. 1577.—Beyond Man's Footstep (*Chantrey Purchase*).



No. 1210.—“Ecce Ancilla Domini.” G. C. D. Rossetti.

ROBERTS, David, R.A., 1796—1864.

No. 400.—The Cathedral at Burgos, North Transept.

No. 401.—Chancel of the Collegiate Church of St. Paul at Antwerp.

ROOKE, THOMAS Matthews. No. 1624.—The Story of Ruth (*Chantrey Purchase*).

ROSSETTI, Gabriel Charles Dante, 1828—1882.

No. 1210.—“Ecce Ancilla Domini” (The Annunciation).

No. 1279.—Beata Beatrix.

No. 2440.—Sancta Lilies.

ROTHENSTEIN, William. No. 2116.—Jews Mourning in a Synagogue.

SADLER, Walter Dendy.

No. 1555.—Thursday (*Tate Gift*).

No. 1556.—A Good Story (*Tate Gift*).

SARGENT, John Singer, R.A. No. 1615.—Carnation, Lily, Lily, Rose (*Chantrey*

No. 2053.—Miss Ellen Terry as “Lady Macbeth.” [*Purchase*].

SCOTT, William Bell, 1811—1890. No. 1322.—The Eve of the Deluge.



No. 1615.—Carnation, Lily, Lily, Rose.

J. S. Sargent, R.A.

SEDDON, Thomas, 1821—1856. No. 543.—Jerusalem and the Valley of Jehoshaphat from the Hill of Evil Counsel.

SHANNON, J. J., R.A. No. 1901.—The Flower Girl (*Chantrey Purchase*).

WIMPS, Charles, A.R.A. No. 2260.—The Fountain.

SMALL, William. No. 1595.—The Last Match (*Chantrey Purchase*).



No. 2053.—Miss Ellen Terry ■■ "Lady Macbeth."

J. S. Sargent, R.A.



No. 1775.—Mrs. Mary Anne
Collman. Alfred Stevens.



No. 2132.—John Morris Moore.
Alfred Stevens.



No. 1628.—Upland and Sky.

Adrian Stokes, A.R.A.



No. 1583.—Il-y-~~un~~ a toujours ~~un~~ autre. Marcus Stone, R.A.



No. 1569.—The Prodigal Son.

John M. Swan, R.A.



No. 1613.—August Blue.

Henry S. Tuke, A.R.A.



No. 1204.—The Valley of the Yare.

JAMES STARK.

BOMERSCALES, Thomas. No. 1773.—Off Valparaiso (*Chantrey Purchase*).

SPEED, Harold. No. 1964.—The Alcantara, Toledo, by Moonlight (*Chantrey Purchase*).

STANLEY, Lady (Dorothy Tennant). No. 1567.—His First Offence (*Tate Gift*).

STANFIELD, Clarkson, R.A., 1793—1867.

No. 404.—Entrance to the Zuyder Zee, Texel Island.

No. 406.—The Lake of Como.

No. 407.—The Canal of the Giudecca, and Church of the Gesuati, Venice.

STARK, James, 1794—1859. No. 1204.—The Valley of the Yare, near Thorpe, Norwich.

No. 2111.—Woody Landscape.

STEER, P. Wilson. No. 2473.—Chepstow Castle.

STEVENS, Alfred, 1817—1875.

No. 1775.—Mrs. Mary Anne Collman.

No. 1846.—“Isaiah.” Cartoon for Mosaic in St. Paul’s Cathedral.

No. 1922.—Judith.

No. 1923.—King Alfred and his Mother.

No. 1957.—The Angel announcing the Birth of our Lord to the Shepherds.

No. 2132.—John Morris Moore.

No. 2212.—Portrait of an Artist.

No. 2213.—A Portrait.

STOKES, Adrian, A.R.A. No. 1623.—Upland and Sky (*Chantrey Purchase*).

No. 1927.—Autumn in the Mountains (*Chantrey Purchase*).

STONE, Marcus, R.A. No. 1583.—Il-y-en a toujours un autre (*Chantrey Purchase*).

STRUDWICK, John Melhuish. No. 1625.—A Golden Thread (*Chantrey Purchase*).



No. 1391.—The Harbour of Refuge.

Fred. Walker, A.R.A.



No. 1885.—Death of Chaberton.

Henry Wallis.



FIG. 432.—The South Sea Bubble: A Scene in Change Alley in 1720.

E. M. Ward, R.A.



No. 1541.—Consulting the Oracle.

J. W. Waterhouse, R.A.



No. 1542.—St. Eulalia.

J. W. Waterhouse, R.A.

SWAN, John MacAllan, R.A., 1847—1910. No. 1569.—The Prodigal Son (*Chantrey Purchase*). No. 2708.—Panthers Resting.

TAYLOR, L. Campbell. No. 2137.—The Rehearsal.

TUKE, Henry Scott, A.R.A. No. 1613.—August Blue (*Chantrey Purchase*).
No. 1618.—All Hands to the Pumps (*Chantrey Purchase*).



HA. 1111. —Galway Gossipa.

Mr L. A. Waterlow, B.A.



No. 1561.—G. P. Watts, R.A. By Himself.

TURNER, J. M. W., R.A. *See Supplement.*

UNKNOWN, Late 18th Century. No. 1254.—View of Hyde Park Corner.

WALKER, Frederick, A.R.A., 1840—1875.

No. 1209.—The Vagrants.

No. 1391.—The Harbour of Refuge.

WALLER, Samuel Edmund, 1851—1903.

No. 1551.—“Success!” (*Tate Gift*).

No. 1552.—Sweethearts and Wives (*Tate Gift*).

WALLIS, Henry. No. 1685.—Death of Chatterton.

WARD, Edward Matthew, R.A., 1816—1879.

No. 430.—Doctor Johnson in the Ante-room of Lord Chesterfield, Waiting for an Audience, 1748.

No. 431.—The Disgrace of Lord Clarendon, after his Last Interview with the King, Whitehall Palace, 1667.

No. 432.—The South Sea Bubble: A Scene in Change Alley in 1720.

No. 616.—James II., in his Palace of Whitehall, receiving the News of the Landing of the Prince of Orange, in 1688.

WARD, James, R.A., 1769—1859.

No. 688.—Landscape with Cattle.

No. 1043.—Gordale Scar, Yorkshire.

No. 2142.—Gordale Scar (A Study).

WARDLE, Arthur. No. 1947.—Fate (*Chantrey Purchase*).

WATERHOUSE, John William, R.A.

No. 1541.—Consulting the Oracle (*Tate Gift*).

No. 1542.—St. Eulalia (*Tate Gift*).



No. 1632.—“For he had Great Possessions.” G. F. Watts, R.A.

WATERHOUSE, John William, R.A. (contd.).

No. 1543.—The Lady of Shalott (*Tate Gift*).

No. 1572.—The Magic Circle (*Chantrey Purchase*).

WATERLOW, Mr Ernest Albert, R.A. No. 1596.—Galway Gossips (*Chantrey Purchase*).

WATTS, George Frederick, O.M., R.A., 1817—1904.

No. 1561.—Portrait of the Artist.

No. 1585.—Psyche (*Chantrey Purchase*).

No. 1630.—Mammon (Dedicated to his Worshipers) (*Watts Gift*).

No. 1631.—The Dweller in the Innermost (*Watts Gift*).

No. 1632.—“For he had Great Possessions” (*Watts Gift*).

No. 1633.—Dray Horses (*Watts Gift*).

No. 1634.—The Minotaur (*Watts Gift*).

No. 1635.—Death Crowning Innocence (*Watts Gift*).

No. 1636.—Jonah (*Watts Gift*).



No. 1640.—Hope.

G. F. Watts, R.A.



No. 1641.—Love and Life.

G. F. Watts, R.A.



No. 1645.—Love and Death.

G. F. Watts, R.A.



No. 426.—Going into School.

T. Webster, R.A.



No. 331.—News mongers.

Mr D. Wilkie, R.A.

WATTS, George Frederick, O.M., R.A. (*contd.*).

No. 1637.—The Spirit of Christianity (Dedicated to all the Churches) (*Watts Gift*).



No. 41.—The Parish Needle.

Mr David Wilkie, R.A.

WATTS, George Frederick, O.M., R.A. (*contd.*).

- No. 1638.—"Sic Transit Gloria Mundi" (*Watts Gift*).
- No. 1639.—Faith (*Watts Gift*).
- No. 1640.—Hope (*Watts Gift*).
- No. 1641.—Love and Life (*Watts Gift*).
- No. 1642.—"She shall be called Woman" (*Watts Gift*).
- No. 1643.—Eve Tempted (*Watts Gift*).
- No. 1644.—Eve Repentant (*Watts Gift*).
- No. 1645.—Love and Death (*Watts Gift*).
- No. 1646.—The Messenger (*Watts Gift*).



No. 1959.—Old Battersea Bridge.

J. McNeill Whistler.



NO. 1531.—Cupid's Spell.

Henry Woods, R.A.

WATTS, George Frederick, O.M., R.A. (*contd.*).

No. 1647.—Chaos (*Watts Gift*).

No. 1687.—The All Pervading (*Watts Gift*).

No. 1692.—Love Triumphant (*Watts Gift*).

No. 1693.—Time, Death and Judgment (*Watts Gift*).

No. 1894.—The Court of Death (*Watts Gift*).

No. 1913.—A Story from Boccaccio (*Cartoon*).

No. 1920.—Life's Illusions.

No. 1983.—Echo.

No. 2682.—Portrait of a Gentleman.

WEBB, James, died 1895. No. 1684.—St. Michael's Mount, Normandy.

WEBSTER, Thomas, R.A., 1800—1886.

No. 426.—Going into School. Called also "The Truant."

No. 427.—A Dame's School.

No. 1225.—Portraits of the Artist's Father and Mother.

WELLS, Henry Tanworth, R.A., 1828—1903.

No. 1919.—Victoria Regina.

WHISTLER, James McNeill, 1834—1903.

No. 1959.—Old Battersea Bridge.

WILKIE, Sir David, R.A., 1785—1841.

No. 231.—Portrait of Thomas Daniell, R.A.

No. 241.—The Parish Beadle.

No. 328.—The First Ear-ring.

No. 330.—A Woody Landscape.

No. 331.—Newsmongers.

No. 894.—The Preaching of Knox before the Lords of the Congregation,
10th June, 1559.

No. 921.—Sketch of "Blind Man's Buff."

No. 1187.—A Sketch of Rustic Figures.

No. 2121.—The Picnic.

WILCOCK, George Barrell, 1811—1852. No. 1389.—Chilston Lane, Torquay.

WOODS, Henry, R.A. No. 1531.—Cupid's Spell (*Tate Gift*).

WOODWARD, Thomas, 1801—1852. No. 1379.—The Ratcatcher.

WYLLIE, Charles William. No. 1694.—Digging for Bait (*Chantrey Purchase*).

WYLLIE, William Lionel, R.A.

No. 1580.—Toil, Glitter, Grime and Wealth on a Flowing Tide (*Chantrey Purchase*).

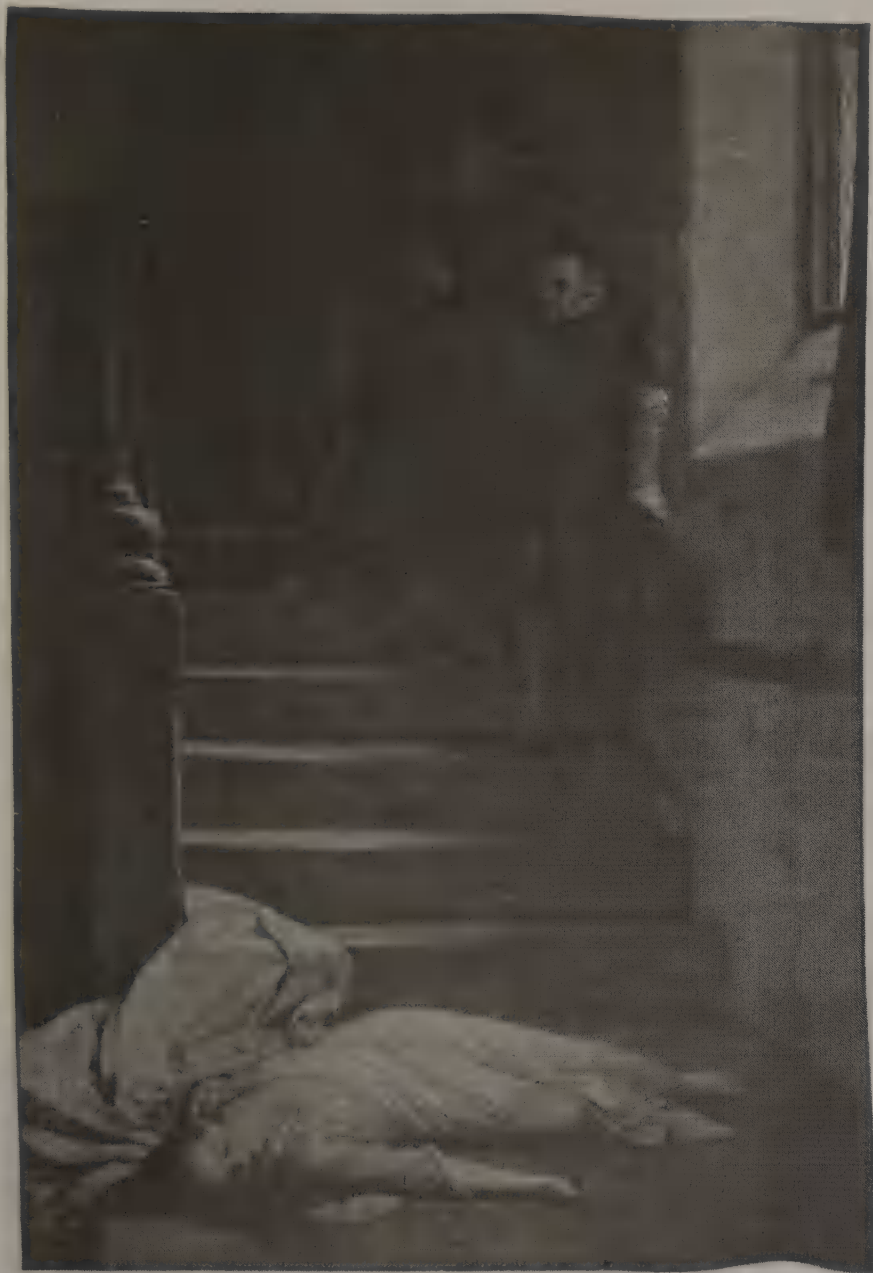
No. 1697.—The Battle of the Nile (*Chantrey Purchase*).

YEAMES, William Frederick, R.A. No. 1609.—Amy Robsart (*Chantrey Purchase*).



No. 1890.—Toll, Gitter, Grime and Wealth on a Flowing Tide.

W. L. Wyllie, R.A.



No. 1609.—Amy Robsart.

W. F. Yeames, R.A.



No. 1719.—Cheyne Walk.

B. P. Bonington.

WATER COLOURS, DRAWINGS, ETC.

ALEXANDER, Edwin. No. 1965.—Peacock and Python (*Chantrey Purchase*).

BELL, Robert Anning. No. 2073.—The Listeners.

No. 2478.—Music by the Water.

BENNETT, William, 1811—1871. No. 1722.—In Richmond Park.

BLAKE, William, 1757—1827.

No. 2230.—David delivered out of Many Waters.

No. 2231.—An Allegorical Composition.

No. 2686.—Oberon, Titania and Puck with Fairies dancing.

BONE, John Muirhead.

No. 2300.—Charing Cross Station, 1906.

No. 2429.—Demolition of St. James's Hall (*Dry-Point*).

BONINGTON, Richard Parkes, 1801—1828. No. 1719.—Cheyne Walk.

BRABAZON, Marcus B., 1821—1906.

No. 2109.—Houses at Tivoli.

No. 2110.—Roses.

No. 2111.—Murcia.

No. 2112.—Tivoli.

No. 2113.—The Pink Palace.

No. 2114.—The Grand Canal, Venice.

No. 2115.—Les Rochers Rouges.

BRANWHITE, Nathan, 1813—1894. No. 2388.—Miniature Portrait of W. J. Müller.

BROWN, Ford Madox, 1821—1893. No. 2409.—King René's Honeymoon.

Nos. 2410—19.—Pencil Studies.

BUTLER, Mildred Anne. No. 1708.—Morning Bath (*Chantrey Purchase*).

CALLOW, William, 1812—1908.

No. 2435.—Richmond Castle, Yorkshire.

No. 2436.—Grand Canal, Venice.

CAMERON, David Young. No. 2428.—The Admiralty (*Etching*).

CATTERMOLE, George, 1800—1868.

No. 1721.—A Castle Entrance.

No. 1730.—Charcoal Study for a Landscape.

No. 1731.—A Scene of Monastic Life.

No. 1732.—A Scene of Monastic Life.

No. 1733.—Charcoal and Sepia Study for a Landscape.

CHARLES, James, 1851—1906.

No. 2122.—Studies of Sheep.

No. 2123.—In the Hayfield.

No. 2124.—Heads and Groups of Figures.

No. 2125.—Landscape and Figures.

No. 2126.—A Country Road.

COCKRAM, George. No. 1707.—Solitude (*Chantrey Purchase*).

COLLINSON, James, 1825—1881. No. 2421.—The Child Jesus (*Etching*).

COOPER, T. Sidney, B.A., 1803—1902. No. 1976.—A Cow and Two Sheep.

COX, David, 1783—1859.

No. 1734.—Harlech Castle, Wales.

No. 1735.—A Harbour.

No. 1736.—Beckenham Church, Kent.

DADD, Frank. No. 2264.—"Gold Lace has a Charm for the Fair" (*Chantrey Purchase*).

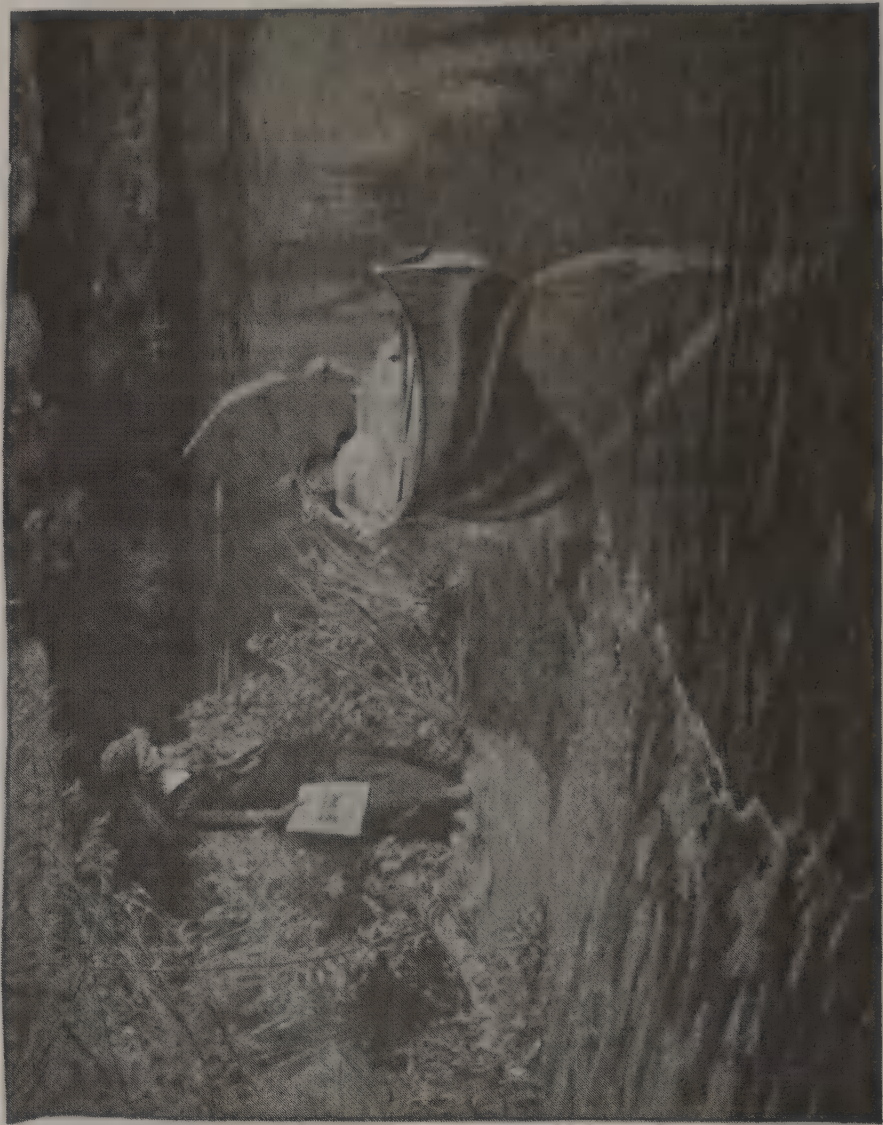
DIXON, Harry. No. 1705.—Lions (*Chantrey Purchase*).

DONALDSON, Andrew B. No. 1723.—Puente San Martin, Toledo.



No. 1705.—Lions.

Harry Dixon.



NO. 1702—MAF001166.

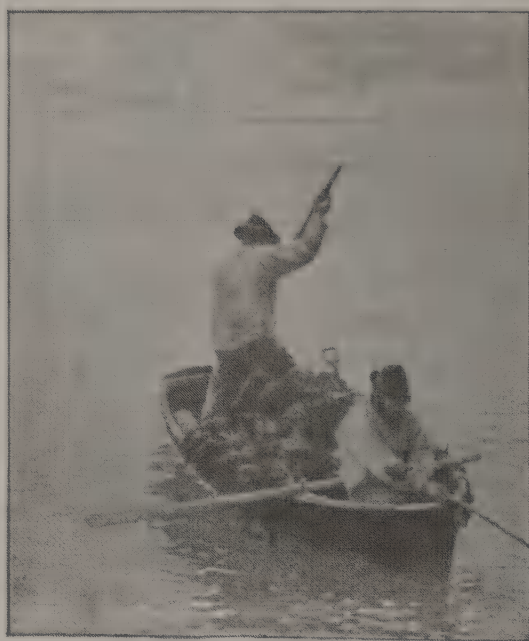
E. J. Gregory, B.A.

- FIELDING, Anthony Vandyke Copley**, 1787—1855. No. 1720.—A View in Sussex.
- FOSTER, Myles Birket**, 1825—1899. No. 1977.—Cottage at Hambledon.
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- No. 1931.—Old Gravel Pit in Greenwich Park.
- No. 1932.—Bringing up the Guns.
- No. 1933.—Cardinal Wolsey and the Duke of Buckingham.
- No. 1934.—The Happiest Land.
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- GOODWIN, Albert.**
- No. 2296.—The Gate of the Pass, Maloja.
- No. 2297.—Torre del Greco and Capri.
- No. 2298.—Folkestone Harbour.
- No. 2299.—Ely Cathedral.
- GOW, Mary.** No. 2263.—Marie Antoinette (*Chantrey Purchase*).
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- GULFCH, John Percival**, 1864—1898. No. 1725.—A Violin Concerto (*Tate Gift*).
- HADEN, Sir F. Seymour**, 1818—1910. No. 2427.—Battersea Reach (*Etching*).
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- HOPWOOD, Henry Silkstone.** No. 1706.—Industry (*Chantrey Purchase*).
- HUNT, Alfred William**, 1830—1896. No. 1703.—Windsor Castle (*Tate Gift*).
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- No. 1973.—A Water Carrier. No. 1974.—Apples.
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- Nos. 2465—2471.—Studies.
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- Nos. 2199—2203.—Studies.
- MACALLUM, Hamilton**, 1841—1896.
- No. 1714.—Gathering Seaweed.
- No. 1715.—A Capri Boy.
- MAUNDRELL, Charles.** No. 1726.—Le Château d'O (*Chantrey Purchase*).
- MÜLLER, William J.**, 1812—1845.
- No. 1728.—A Lakeside Scene.
- No. 2315.—Trees at Ackford, Suffolk.
- No. 2316.—Gateway of Carnarvon Castle.
- No. 2317.—Castle Ditch, Bristol.
- No. 2318.—"Fourteen Stars" Inn, Counterslip.
- No. 2319.—A Castle, (?) Harlech.
- Nos. 2320—2327.—Sketches on the Avon.
- No. 2328.—Study of Willows.



No. 1703.—Windsor Castle.

A. W. Heath.



No. 1714.—Gathering Seaweed.

Hamilton Macallum.



No. 1702.—*Rosa Triplex.*

G. C. D. Rossetti.

MÜLLER, William J., 1812—1845 (*contd.*).

No. 2329.—An Interior.

No. 2330.—Bristol Harbour in Ice.

No. 2331.—A Roadside, Leigh.

No. 2332.—Study of Pines, Rheinwald.

Nos. 2333, 2334.—Near Wallenstadt.

No. 2335.—Lake Wallenstadt.

No. 2336.—The Splügen.

No. 2337.—Via Mala.

No. 2338.—Lake or River Bank, with Houses.

No. 2339.—Venice.

No. 2340.—The Lagoon.

Nos. 2341, 2342.—Tivoli: "Villa of Mæcenas."

No. 2343.—Tivoli: The Great Cascade.

No. 2344.—Tivoli, with the "Temple of the Sibyl."

No. 2345.—A Woodland Pool.

No. 2346.—Rocks and Trees.

No. 2347.—Glen Martin Mill, Porlock.

No. 2348.—Athens, with Acropolis in Middle Distance.

No. 2349.—The Parthenon: View from the Interior.

MÜLLER, William J., 1812—1845 (*contd.*).

- No. 2350.—The Temple, Ægina.
 No. 2351.—On the Nile, ~~near~~ Cairo (?).
 No. 2352.—Street in ~~an~~ Eastern Town.
 No. 2353.—An Eastern Court.
 No. 2354.—Arab Shepherds (*Sketch for the Picture*).
 No. 2355.—Study of an Aloe.
 No. 2356.—Lighthouse, Naples.
 No. 2357.—Rouen : La Fierté de St. Romain.
 No. 2358.—Rouen : Apse of St. Vincent.
 No. 2359.—Rouen : Hôtel du Bourgtheroulde.
 No. 2360.—“ Diane Chasseresse.”
 No. 2361.—Fontainebleau : The Court of Honour.
 No. 2362.—Fontainebleau : The Palace from the Carp Pond.
 No. 2363.—Orleans : House of Francis I.
 No. 2364.—Sketch for Frontispiece to the “Age of Francis I.”
 No. 2365.—Chambord : The Terrace.
 No. 2366.—Chambord : General View of the Château.
 No. 2367.—A Church Interior.
 No. 2368.—Azay-le-Rideau : Entrance to the Château.
 No. 2369.—A Tomb with Effigies.
 No. 2370.—Whitchurch, near Bristol.
 No. 2371.—Eel-pots at Goring.
 No. 2372.—Camels : A Study in Smyrna.
 No. 2373.—Four Studies : —
 (a) A Burdock.
 (b) A Xanthian Youth.
 (c) A Xanthian Boy with Bow.
 (d) Women in Eastern Dress.
 No. 2374.—Lycia : Turkish Cottage.
 No. 2375.—Lycia : The Rocky Stair at Tlos.
 No. 2376.—Lycia : The Citadel of Tlos.
 No. 2377.—Lycia : The Valley of the Glaucus.
 No. 2378.—Arch, Palms, and Shed.
 No. 2379.—Donkey and Fowls.
 No. 2380.—Lynmouth : The River Bank.
 No. 2381.—Lynmouth : A Bend of the River.
 No. 2382.—Rocky Woodland.
 No. 2383.—Leigh Woods.
 No. 2384.—A Coast Scene.
 No. 2385.—Stonehenge.
 No. 2386.—The Punt.
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MISSEY, Robert Euchar. No. 1711.—Evening Stillness (*Chantrey Purchase*).

OSBORNE, Walter, 1860—1903. No. 1712.—Life in the Streets : Hard Times (*Chantrey Purchase*).

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 No. 2392.—Willows and Barge.
 No. 2393.—An Oak-wood.



No. 1709.—Germinal.

Lionel Smythe, A.R.A.

PINWELL, George John, 1842—1875.

No. 2889.—The Pied Piper of Hamelin: The Children (*Study*).

No. 2690.—Strolling Players (*Study*).

POINTER, Ambrose, 1796—1886.

No. 1716.—A Street.

No. 1717.—Northleach Church, Gloucester.

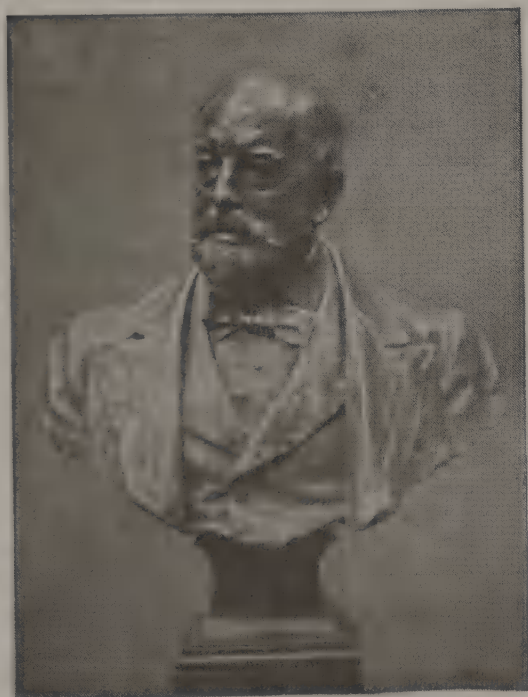
PROUT, Samuel, 1784—1852. No. 1978.—A Street in Antwerp.

- RACKHAM, ARTHUR** No. 2479.—The Dance in Cupid's Alley.
- RIVERS, Leopold** No. 1710.—Stormy Weather (*Chantry Purchase*).
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- ROBINSON, Sir John Charles, C.B.**
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 No. 2443.—Newton Manor (*Etching*).
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- ROTHENSTEIN, William** No. 2683.—Auguste Rodin.
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 No. 1854.—Carmarthen Castle.
 No. 1855.—Part of the Banqueting Hall of the Royal Palace of Eltham.
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 Nos. 2002—2052.—Studies.
 No. 2121.—Studies for "Isaiah."
 Nos. 2165—2198.—Studies.
 No. 2389.—Studies for "Isaiah."
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- TURNER, Charles**, 1773—1857. No. 2301.—J. M. W. Turner, R.A.
- VACHER, Charles**, 1818—1883. No. 1911.—Rezzonico and the Splügen Range, Lake Como, 1867.
- VARLEY, John**, 1778—1842. No. 1737.—Sketch for a Sea-piece.
 No. 1738.—Sea-piece, with Fishing Boats in a Calm.
- WADE, Thomas**, 1828—1891. No. 1713.—An Old Mill (*Chantry Purchase*).
- WALKER, Fred., A.R.A.**, 1840—1875. No. 2080.—The Woman in White (design for a poster).
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 No. 2688.—Marlow Ferry (*Study*).
- WHISTLER, James McNeill**, 1834—1903. No. 2426.—Black Lion Wharf, Wapping (*Etching*).
- WILKIE, Mr David, R.A.**, 1785—1841.
 No. 1727.—Portrait of Mrs. Elizabeth Young, in Eastern Costume.
 No. 1739.—A Cottage Fireside at Puckaster.
 No. 1740.—Portrait of Miss Julia E. Gordon.
 No. 1741.—Six Sketches in one frame.
 No. 1942.—Sketch for a Picture of William IV and Queen Adelaide.
 Nos. 2271—2278.—Etchings.



No. 1767.—Hounds in Leash.

Harry Bates, A.R.A.



No. 1765.—Sir Henry Tate.

T. Brock, R.A.

SCULPTURE.

ARMSTRAD, Henry Hugh, B.A.,
1828—1905.

No. 1929. — Remorse (*Chantrey Purchase*).

No. 2064. — Hero and Leander.
BANKS, Thomas, B.A., 1736—
1805.

No. 1711. — Thetis and her
Nymphs rising from the Sea
to condole with Achilles on
the Loss of Patroclus.

BATES, Harry, A.R.A., 1850—
1899.

No. 1760. — Pandora (*Chantrey
Purchase*).

No. 1767. — Hounds in Leash.

No. 1783. — War.

BROCK, Thomas, B.A.

No. 1747. — A Moment of Peril
(*Chantrey Purchase*).

No. 1765. — Sir Henry Tate.

No. 1784. — Eve (*Tate Gift*).

No. 2071. — Thomas Gains-
borough, B.A.

CHANTREY, Sir Francis, B.A.,
1781—1841.

No. 1950. — A Reclining
Nymph.

COLTON, William Robert, A.R.A.

No. 1766. — The Girdle (*Chan-
trety Purchase*).

No. 1928. — The Spring-Tide of
Life (*Chantrey Purchase*).

DRURY, Alfred, A.R.A.

No. 1757. — Griselda (*Chantrey
Purchase*).

FEHR, Henry Charles.

No. 1749. — The Rescue of
Andromeda (*Chantrey
Purchase*).

FOLEY, John Henry, B.A., 1818
—1874.

No. 1770. — Sir Joshua Rey-
nolds, P.R.A.

FORD, Edward Onslow, B.A.,
1852—1902.

No. 1753. — The Singer (*Tate
Gift*).

No. 1761. — Folly (*Chantrey
Purchase*).



No. 1752. — The Sluggard.

Lord Leighton, P.R.A.

- FRAMPTON**, Sir George James, R.A. No. 1954.—Charles Keene.
GIBSON, John, R.A., 1790—1866. No. 1746.—Hylas and the Water-Nymphs.
GILBERT, Alfred, R.A. No. 1949.—George Frederick Watts, O.M., R.A.
HARTWELL, C. L. No. 2267.—A Foul in the Giants' Race (*Chantrey Purchase*).
JOHN, William Goscombe, R.A. No. 1755.—Boy at Play (*Chantrey Purchase*).
JOSEPH, Samuel, died 1850. No. 1764.—Sir David Wilkie, R.A.



No. 1751.—Teucer.

W. Hamo Thornycroft, R.A.

LANTÉRI, Edouard. No. 1905.—Paysan.

LEIGHTON, Lord, P.R.A., 1830—1896. No. 1752.—The Sluggard (*Tate Gift*).

No. 1754.—An Athlete Struggling with a Python (*Chantrey Purchase*).

No. 1761.—An Athlete Struggling with a Python (*Plaster cast of the original sketch for No. 1754*).

- MACHENWAL**, Bertram, A.R.A. No. 2140.—The Earth and the Elements (*Chantrey Purchase*). No. 2266.—Diana (*Chantrey Purchase*).
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PERHAM, Henry Alfred, A.R.A. No. 1756.—Ignis Fatuus (*Chantrey Purchase*).
 No. 1945.—Sibylla Fatiidica (*Chantrey Purchase*).
POMEROY, Frederick William, A.R.A.
 No. 1759.—The Nymph of Loch Awe (*Chantrey Purchase*).
 No. 1762.—Dionysos.
SMITH, Frederick William, 1797—1835. No. 2141.—Sir Francis Chantrey, R.A.
STARK, ROBERT. No. 1760.—Indian Rhinoceros (*Chantrey Purchase*).
THOMAS, J. HAVARD. No. 2269.—Bust of Mrs. Asher Wertheimer.
THOMAS, John. No. 2061.—W. P. Frith, R.A. (Bust).
THORNYCROFT, W. Hamo, R.A. No. 1761.—Teucer (*Chantrey Purchase*).
WATTS, George Frederick, R.A., 1817—1904. No. 1768.—Clytie (*Watts Gift*).
WEIKER, Henry, R.A., 1807—1877. No. 1769.—John Flaxman, R.A.
 No. 2075.—Thomas Stothard, R.A. No. 2076.—W. Mulready, R.A.
WIENS, S. M. No. 2141.—Girl and Lizard (*Chantrey Purchase*).



No. 1768.—Clytie.

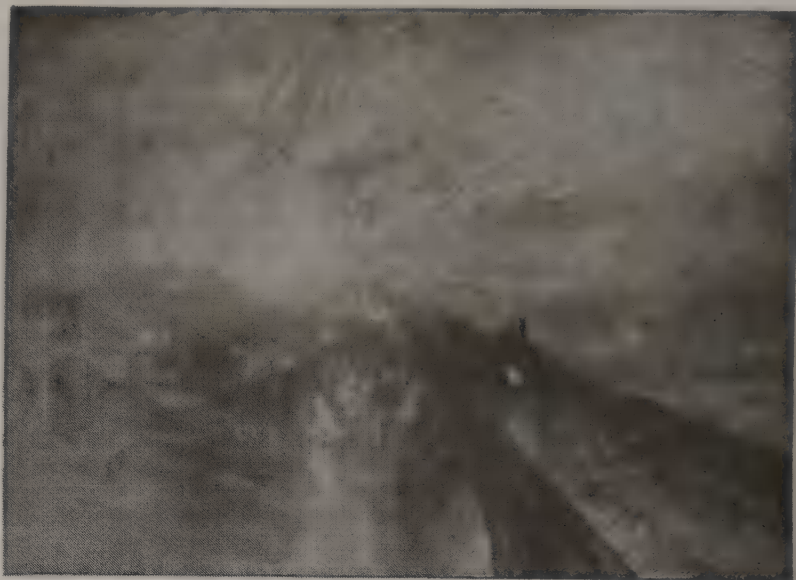
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TURNER, J. M. W., R.A., 1775—1851 (*British School*).

- No. 458.—Portrait of Himself, when Young.
- No. 459.—Moonlight, ■ Study at Millbank.
- No. 461.—Morning on the Coniston Fells, Lancashire.
- No. 465.—Mountain Scene, with a Castle on a Hill, in the middle ground : ■ Man Angling in a Stream, in the foreground.
- No. 468.—View on Clapham Common.
- No. 471.—Sea-piece.
- No. 470.—The Tenth Plague of Egypt.
- No. 471.—Jason in Search of the Golden Fleece.
- No. 472.—Calais Pier, with French Fishermen Preparing for Sea : ■ English Packet Arriving.
- No. 473.—Holy Family.
- No. 474.—The Destruction of Sodom.
- No. 475.—View of a Town (a sketch).
- No. 476.—The Shipwreck. Fishing Boats Endeavouring to Rescue the Crew.
- No. 477.—The Goddess of Discord Choosing the Apple of Contention in the Garden of the Hesperides.
- No. 478.—The Blacksmith's Shop.
- No. 480.—The Death of Nelson, October 21st, 1805, at the Battle of Trafalgar, on Board the *Victory*.
- No. 482.—The Garreteer's Petition.
- No. 483.—London, from Greenwich.
- No. 484.—St. Mawes, Falmouth Harbour, Cornwall.
- No. 485.—Abingdon, Berkshire, with a View of the Thames : Morning.
- No. 487.—Landscape, with Cattle in the Water : Evening (*A Sketch*).
- No. 488.—Apollo Killing the Python.
- No. 489.—Cottage Destroyed by an Avalanche.
- No. 490.—Snowstorm : Hannibal and his Army Crossing the Alps.
- No. 491.—Harvest Dinner, Kingston Bank.
- No. 492.—A Frosty Morning ; Sunrise.
- No. 493.—The Deluge.
- No. 494.—Dido and Æneas Leaving Carthage on the Morning of the Chase.
- No. 495.—Bligh Sand, near Sheerness ; Fishing Boats Trawling.
- No. 497.—Crossing the Brook.
- No. 500.—The Field of Waterloo, June 18th, 1815.
- No. 501.—Entrance of the Meuse, Orange-Merchant on the Bar, going to pieces.
- No. 502.—England : Richmond Hill on the Prince Regent's Birthday.
- No. 505.—The Bay of Baïæ, with Apollo and the Sibyl.
- No. 507.—Boccaccio Relating the Tale of the Bird-cage.
- No. 508.—Ulysses Deriding Polyphemus.



No. 538.—Rain, Steam, and Speed : The Great Western Railway.



No. 496.—Bligh Sands, near Sheerness ; Fishing Boats Trawling.



No. 497.—Crossing the Brook.



No. 492.—A Frosty Morning: Sunrise.



No. 472.—Calais Pier; **with** French Fishermen preparing for Sea; **■** English Packet arriving.

TURNER, J. M. W., R.A. (*Contd.*).

- No. 510.—Pilate Washing his Hands.
 No. 512.—Caligula's Palace and Bridge.
 No. 513.—Vision of Medea.
 No. 514.—Watteau Painting.
 No. 515.—Lord Percy under Attainder, 1606.
 No. 517.—Shadrach, Meshach, and Abednego coming forth from the Burning Fiery Furnace.
 No. 524.—The "*Fighting Temeraire*" Tugged to her Last Berth to be Broken up, 1838.
 No. 526.—The New Moon.
 No. 528.—Peace: Burial at Sea (of Sir David Wilkie).
 No. 529.—War: The Exile and the Rock Limpet.
 No. 530.—Snow Storm: Steamboat off a Harbour's Mouth Making Signals, in Shallow Water, and Going by the Lead.
 No. 531.—Shade and Darkness: The Evening of the Deluge.
 No. 532.—Light and Colour (Goethe's Theory).
 No. 533.—Rain, Steam, and Speed. The Great Western Railway.
 No. 542.—Venice—Sunset, a Fisher.
 No. 545.—Whalers.
 No. 549.—Undine giving the Ring to Massaniello, Fisherman of Naples.
 No. 550.—The Angel standing in the Sun.
 No. 552.—Æneas relating his Story to Dido.
 No. 553.—Mercury sent to admonish Æneas.
 No. 554.—The Departure of the Fleet.
 No. 555.—The Visit to the Tomb.
 No. 558.—Fire at Sea (*Unfinished*).
 No. 559.—Petworth Park. Tillington Church in the Distance (*Unfinished*).
 No. 560.—Chichester Canal (*Unfinished*).
 No. 561.—Mountain Glen (*Unfinished*).
 No. 561a.—A Mountain Stream.
 No. 562.—Harvest Home (*Unfinished*).
 No. 1857.—River Scene with Cattle.
 No. 1867.—Caernarvon Castle.
 No. 1980.—Storm off a Rocky Coast.
 No. 1981.—Norham Castle: Sunrise.
 No. 1984.—Margate from the Sea.
 No. 1985.—Sunrise, a Castle on a Bay.
 No. 1986.—Hastings.
 No. 1987.—Breakers on a Flat Beach.
 No. 1988.—Interior at Petworth.
 No. 1989.—Rocky Bay, with Classic Figures.
 No. 1990.—Sunrise with a Sea Monster.
 No. 1991.—The Evening Star.
 No. 1992.—The Thames from above Waterloo Bridge.
 No. 1993.—Yacht Racing in the Solent. (No. 1.)
 No. 1994.—Yacht Racing in the Solent. (No. 2.)
 No. 1995.—Yacht Racing in the Solent. (No. 3.)
 No. 1996.—Between Decks.
 No. 1997.—A Regatta at Cowes.
 No. 1998.—Shipping at Cowes. (No. 1.)
 No. 1999.—Shipping off a Headland.
 No. 2000.—Shipping at Cowes. (No. 2.)



No. 562.—Harvest Home.



No. 545.—Whalers.



No. 508.—Ulysses deriding Polyphemus.



No. 524.—The "*Fighting Temeraire*" tugged to her last berth to be broken up.

TURNER, J. M. W., R.A. (*Contd.*).

- No. 2001.—Study of Sea and Sky.
- No. 2002.—Sunrise, with a Boat between Headlands.
- No. 2055.—The Cobbler's Home.
- No. 2064.—The Old Chain Pier, Brighton.
- No. 2065.—A Ship Aground.
- No. 2066.—The Arch of Constantine, Rome.
- No. 2067.—Tivoli.
- No. 2068.—The Burning of the Ships.
- No. 2302.—Newark Abbey.
- No. 2303.—A Narrow Valley.
- No. 2304.—A Wide Valley with a Town and Spire. (? Godalming.)
- No. 2305.—The Thames near Windsor.
- No. 2306.—Windsor Castle from the River.
- No. 2307.—A Town on the Thames.
- No. 2308.—Windsor Castle from the Meadows.
- No. 2309.—Tree Tops and Sky.
- No. 2310.—A River with Cattle and a Village.
- No. 2311.—Sunset on the River.
- No. 2312.—Windsor Castle from Salt Hill.
- No. 2313.—Eton from the River.
- No. 2424.—Bridge and Tower.
- No. 2425.—A Wreck with Fishing Boats.
- No. 2676.—St. Catherine's Hill, Guildford.
- No. 2677.—Newark Abbey.
- No. 2678.—Windsor from Lower Hope.
- No. 2679.—The Ford.
- No. 2680.—Sketch for "Walton Bridges."
- No. 2681.—Walton Reach.
- No. 2691.—Thames Backwater with Windsor Castle in distance.
- No. 2692.—Trees beside River with Bridge in middle distance.
- No. 2693.—Windsor Castle from the Thames.
- No. 2694.—House beside River with Trees and Sheep.
- No. 2695.—Men with Horses Crossing River.
- No. 2696.—Sketch for "Kingston Bank: Harvest Dinner"
- No. 2697.—Caversham Bridge, with Cattle in Water.
- No. 2698.—Coast Scene with Fishermen and Boats in Foreground.
- No. 2699.—Washing Sheep.
- No. 2700.—Coast Scene.
- No. 2701.—The Lake, from Petworth House: Sunrise.
- No. 2702.—Shipping at Mouth of Thames.
- No. 2703.—River Scene with Weir in middle distance.
- No. 2704.—Cleeve Mill (?).
- No. 2705.—Weir with Distant Church.
- No. 2706.—Willows beside Stream.
- No. 2707.—Barge on the River: Sunset.
- No. 2730.—J. M. W. Turner.



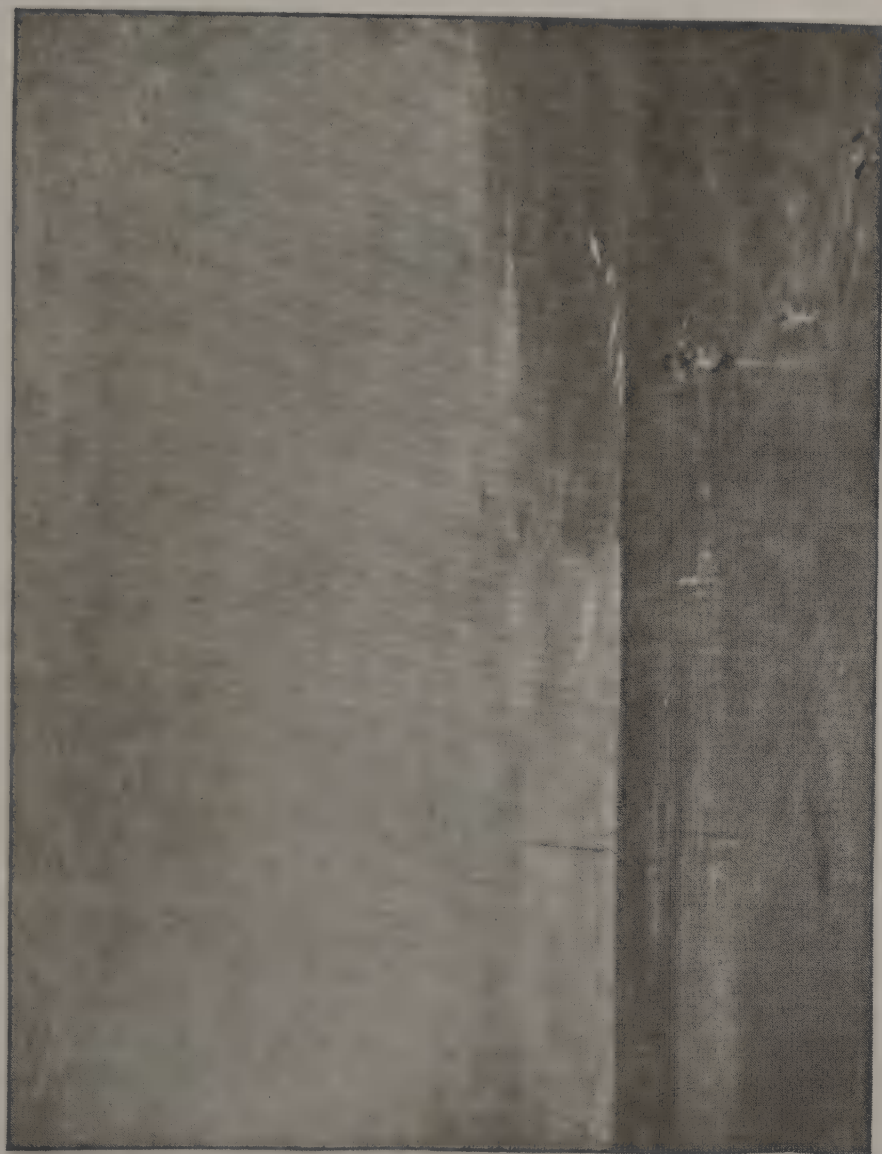
No. 1994.—Yacht Racing in the Solent. (No. 2.)



No. 1997.—A Regatta at Cowes.



Fig. 1988.—Hastings.



No. 1991.—The Evening Star.



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